



## Gabrilowitsch Leads Orchestra And Plays Solo

Portrays Delicious Art as a Performer, But His Detroit Orchestra Fal's Below New York Standard

### The Stage Door

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### Music All Well Known

Concert Under Auspices of the Society of Friends of Music Only Ordinary

By H. E. Krehbiel

Professing to pursue the purpose of promoting the cultivation of forms which do not enter into the ordinary musical activities of New York, the Society of the Friends of Music gave a concert by the Detroit Symphony Orchestra in Carnegie Hall last night.

Mr. Gabrilowitsch, the conductor of the orchestra, is a very familiar figure as a pianist and a not entirely unfamiliar figure as a conductor.

The music played was the overture to "Robert," Brahms' first Symphony, Mendelssohn's Violin Concerto in D minor and Richard Strauss' tone poem "Don Juan." There being nothing in this scheme unknown to the lists which are being drawn on for the nearly two hundred symphony concerts which have been projected by local orchestras for the season and which are being recited at the rate of from five to ten a week, the only elements inviting curiosity or interest in last night's concert were the visiting band and its conductor's interpretation of well-known works.

### Bands Too Numerous

To the extent to which the curiosity or interest of the public is of larger concern to Detroit than to New York, it can be seen that the Society of Friends of Music has entered into the consideration of the recorder of the incident. A comparison of the orchestra with local organizations of its kind would not yield results flattering to the wonderful city of the Middle West, nor ought it to add to the complacency of the metropolis.

Orchestral musicians of the first class are not plentiful enough to fill all the bands which proliferate in urban communities and are supported either from civic pride or love of art. Few of them are developed in this country, and the ones placed by trade unions to the importation of artist-musicians are many and great. The problem will not be solved until study of instrumental music now so popular is directed into channels which are little sought if sought at all. As yet we have seen only facile beginnings.

Out of the material which Mr. Gabrilowitsch has succeeded in gathering together he has, obviously by dint of patience and hard labor, forged a serviceable band, one that ought to contribute a vital factor to the sum of musical culture in Detroit.

### Tribute to the Music

As yet it can bring no educational message to this city, or Boston or Philadelphia. The enthusiastic plaudits which last night's performances received were no doubt stimulating and encouraging.

It was no doubt as intended by the audience. A tribute, too, to the music more to it, we hope, than to the readings of the scores or the technical performances of the band. We fancy that with more plastic material, with players more rounded skill and command of both art and music, finer results would have been attained in the performance; that the voices of the soloists, as well as the individual choir, would have been more homogeneous, more consonant. Solarity there was in plenty, but of conscious beauty there was little.

In the conductor's reading of the overture there seemed an excess of straining for effect which when attained was often abominable.

To make every repetition of a phrase an echo of the original utterance is to rob it of its health and vigor, to smother it. But there was delicious art in Mr. Gabrilowitsch's performance of the solo part of the piano-forte concerto, true musicianship in spirit and matter. Mr. Victor Holst conducted the orchestra in this number with an admirable hand.

### Stage to Criticize Press

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The midnight entertainment is being planned by the Press Club in cooperation with the Newspaper Men's Benevolent League. Augustus Thomas, the playwright, will make the only pre-

pared speech on the program. Among the celebrities who are to contribute to an all-star bill are Raymond Hitchcock, George Beban, Bert Williams, Deacon George Larnier, Savoy and Brenman, Ruth Goldring, cartoonist of "The Gaggin Man," and Sam Bragg, cartoonist of "The Tribune."

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**Madge Kennedy Returns to Stage In Trick Play**

"Cornered," at the Astor, Is an Extravagant but Amusing Melodrama, With Some Amusing Comedy Touches

### THE CAST

|                  |                 |
|------------------|-----------------|
| Mrs. George Cram | Elmer Fielding  |
| Sing Hill        | Charles Long    |
| Miss McVane      | Nellie Bourne   |
| Miss Venona      | George Kennedy  |
| Rose             | Naomi Manning   |
| Mrs. Wells       | Annie Gardner   |
| George Waring    | Elmer Cornell   |
| George Walls     | Theresa Quigley |
| Leonard          | Robert Frazer   |
| Chase            | Tom Watson      |
| Editha           | Charles Leslie  |
| Winton           | Editha May      |
| McKee            | South Ford      |

By Heywood Broun

Madge Kennedy, who has been A. W. O. L. all too many seasons in the movies, returned to the spoken drama last night at the Astor Theater in "Cornered." Just for good measure, there were two Miss Kennedys, for the new trick play is one of those in which the star starts off stage now and again to change her dress and accent and returns as quite a different person. It seemed a bit of a pity that with so many Madge Kennedys on the stage not one of them was the Madge Kennedy of "Fair and Warmer." Even two roles did not serve to give the star a chance to show her abilities in farce, in which she stands at the top of the heap.

However, "Cornered" is more too serious. An interesting and enthralling tale, returned to the spoken drama last night at the Astor Theater in "Cornered." Just for good measure, there were two Miss Kennedys, for the new trick play is one of those in which the star starts off stage now and again to change her dress and accent and returns as quite a different person. It seemed a bit of a pity that with so many Madge Kennedys on the stage not one of them was the Madge Kennedy of "Fair and Warmer." Even two roles did not serve to give the star a chance to show her abilities in farce, in which she stands at the top of the heap.

Enrico Caruso suffered a slight mishap during the performance of "Pagliacci" at the Metropolitan Opera House last night. After singing the famous "Vesti la Giubba" aria at the end of the first act and while staggering dramatically up the steps of the player's tent at the right of the stage, the weight of Nedda's infidelity heavy upon him, the tenor strained his side with such force that his customary sobs at this point of the little tragedy proceeded, this time not from mimic woe, but genuine suffering.

William J. Guard came before the curtain at the close of the act and announced the accident, saying that although in great pain, Mr. Caruso would continue the performance of the second act. Thus the tenor proceeded to the first act, and in the shape of hot applications had been administered during a somewhat protracted intermission.

Mr. Caruso's companions in the cast were Mme. Enny Destine and Giuseppe de Luca, replacing Mr. Danzio, whose indisposition continues. "Pagliacci" was followed by a second performance of Pick-Mangiagalli's "Carillon," this year's new ballad of Miss Sally, Mr. Bonfiglio and Miss Rudolph, as before, in the principal roles of Pierrot, Harlequin, and Columbine.

"Madame Butterfly" will be sung for the first time this season on Friday afternoon, December 24, by Mmes. Farrar, Foote and Egener, and Mrs. Chamlee and Scott.

**METROPOLITAN OPERA HOUSE**

TO-NIGHT, 8 P.M. CARMEN. First Night. Robert Merrill, Baddeley, Anderson, Wolfson, etc.

TO-MORROW, MAT. & 1 P.M. PARISIAN.

MONDAY, NOV. 29, 8 P.M. ROSSINI'S "MOMUS."

FRI., NOV. 27, 8 P.M. TOSCA. Declining, great, etc.

SAT., NOV. 28, 8 P.M. ROSSINI'S "MOMUS."

SUN., NOV. 29, 8 P.M. VERDI'S "REQUIEM."

NEXT MON., NOV. 30, 8 P.M. "FORZA DEL DESTINO."

MON., NOV. 30, 8 P.M. "LA TRAVIATA."

WED., NOV. 30, 8 P.M. "ZAZA."

THURS., NOV. 30, 8 P.M. "RENA."

FRI., NOV. 30, 8 P.M. "RENE."

SAT., NOV. 30, 8 P.M. "RENE."

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